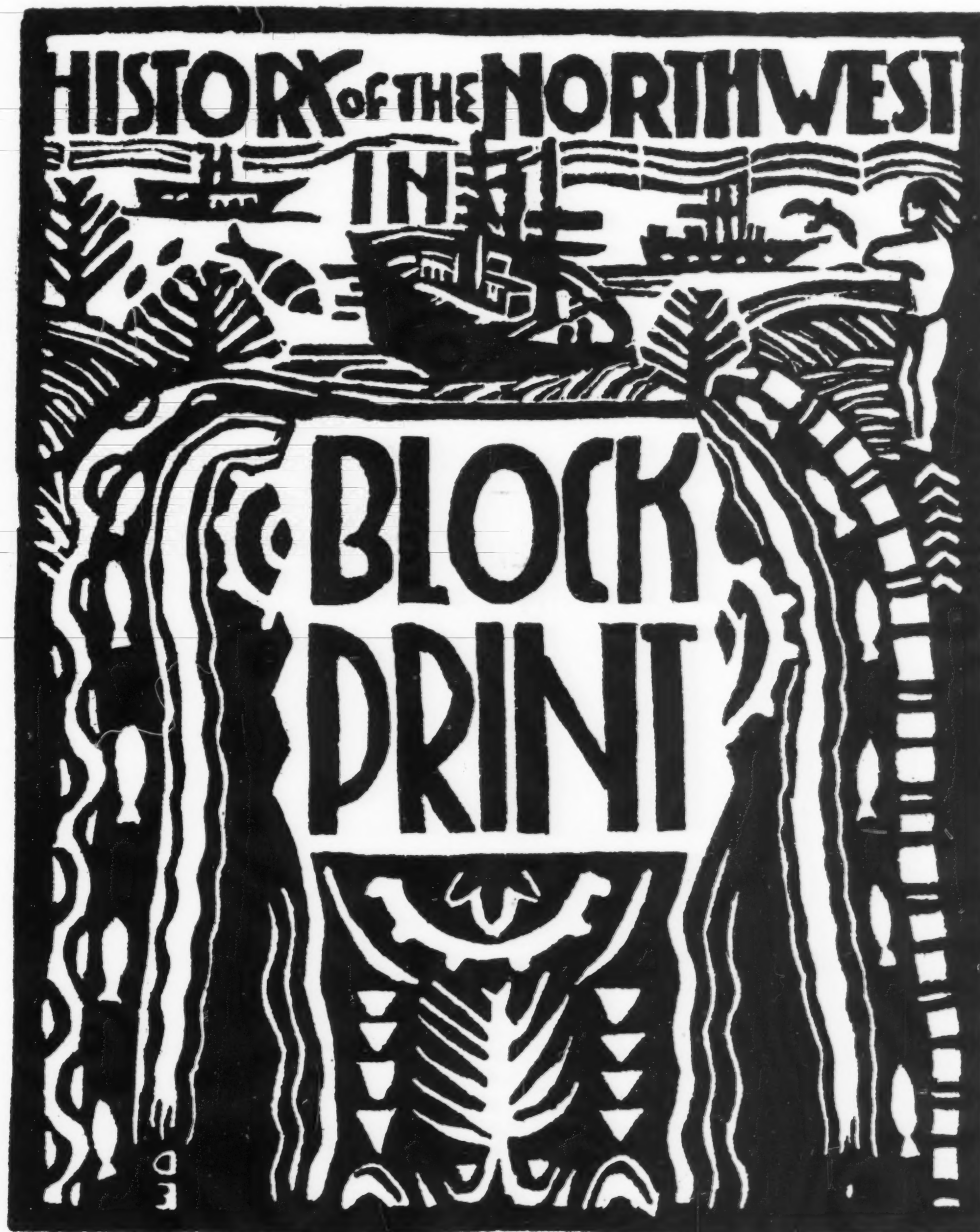


DESIGN

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May, 1929



EXPERIMENTS IN PUBLICATION

Helen N. Rhodes

University of Washington, Seattle

THE present trend toward applied experiences stressed so frequently by our experts in progressive education in other fields finds opportunity today in many problems in art and the work of the teacher of design, even in college courses, has been made more valuable thru the avenues which industrial art experiences have opened for adventure.

Not that we would indicate from this statement that our theories in the teaching of design would call for an applied or industrial problem to follow each problem in design, or, in other words, that each design or art structure problem must be applied. Far from it! Because we aver that many problems entered into simply as exercises or expressions and without any application, are valuable for the growth in appreciation, which without question, is the most important objective of the teachers of art today. As art teachers we are, however, indebted to the present interest in industrial art for furnishing us an opportunity to show how much

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more distinctive and fine is every applied problem or project when careful relationship between spaces, masses, lines and colors have been considered.

The project which the writer is presenting in this article is one connected with the linoleum cut, printing and publication; not a new subject, since in many of the progressive private elementary schools, as well as in the high school, projects in printing have been well—or badly—illustrated by the linoleum cut method. There is, in the very facility by which a block may be cut, some danger to the craft if it is to become a veritable art craft, and though we must feel some sympathy with the teacher of Industrial Arts who uses this as an ideal method of approach to the subject of printing, paying little heed to the art side. We would like to emphasize the noble heritage belonging in the past to the art of the wood block, the elder sister of the linoleum block, and stress the point that, as an art product, the linoleum cut as well as the wood, must have some asset beside a few lines and dots cut in any bizarre order on a block and printed with a wringer or some other press. Too often the craft side becomes the emphasis in wood and linoleum, even as in etching, where any futile and artificial little sketch done with an etcher's needle, and printed, gains prestige for an amateur who may have no understanding of the organization of line and mass in composition.

The linoleum cut, however, as well as the wood is a vehicle for really fine design in the hands of the serious art student or the professional.

The first linoleum cuts made in the Art Department of the University of Washington were a vehicle for individual greeting cards and from this simple and popular expression some experiments in illustrating campus publications naturally followed. Our first venture of this kind came with a desire to promote interest in our own Washington State history. An authority on this subject, Dr. Edmond S. Meany, of our own Campus, on invitation visited our class in Illustration and gave an inspiring resumé of the main events, such as might stand as epochs, in the State's history. Each student chose a subject that interested her—or him—and was held responsible for that particular illustration in a little publication that was planned. Some research was done in finding the type of ships used by the early explorers and the style of the costumes of the period, but so few accurate prints were available that the *spirit* of the different events was stressed, rather than accurate detail.

The technique chosen for the cut was a combination of line, with some dark masses for accent, as this seemed best adapted to the depicting of events where several figures might often be required and where the crude linoleum gouge cut discourages fine detail.

There was an honest effort on the part of the students to achieve a balance between the two elements required: the rendering of historic incident and the composition of masses of black, white, and a gray tone achieved through line. Most of the students were juniors with some understanding of design and the technique of linoleum. Their first rough ink and brush sketches were planning mainly for organization of space, line, and mass. These were later worked over into the desired technique with a small brush



The Gold Rush for the Klondike, 1897
Margaret Strause

or a speed-ball pen. The final composition was transferred to the linoleum block for cutting and finishing ready to mount on type-high wood.

The first edition of the little brochure, of which these linoleum prints and the short text on Northwest History by Dr. Meany comprised the contest, was published about three years ago and upon a demand for another edition, a few better cuts were substituted for old ones and added text by Dr. Meany, making up the edition printed last spring.

The printer who did the work had some difficulty in the beginning as he used more ink than was necessary and the finest lines filled up rapidly, but experience made him quite proficient in inking a linotype page of printing with a linoleum cut at the same time. The stock used in the second edition was a strong cream with a fine, soft texture and the type in both the first and second editions was carefully selected in order to have something definitely strong enough to hold its own with the bold lines of the linoleum cuts. The cover in the second edition was a heavy, grayed orange-red, on which the bold masses of the cover design carried very well, and was made to fold over the tag-board cover foundation. The linoleum cuts have stood up very satisfactorily, for over a thousand impressions and apparently would be in good condition should another edition be desired.

Our second appearance in publication came through the suggestion made by Prof. Glen Hughes, who has been for
(Continued on Page 6)



The Old "Beaver" at Nisqually, 1836—Clara Main



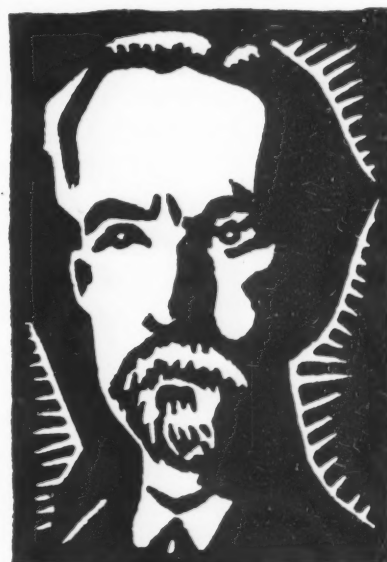
Decorative Unit



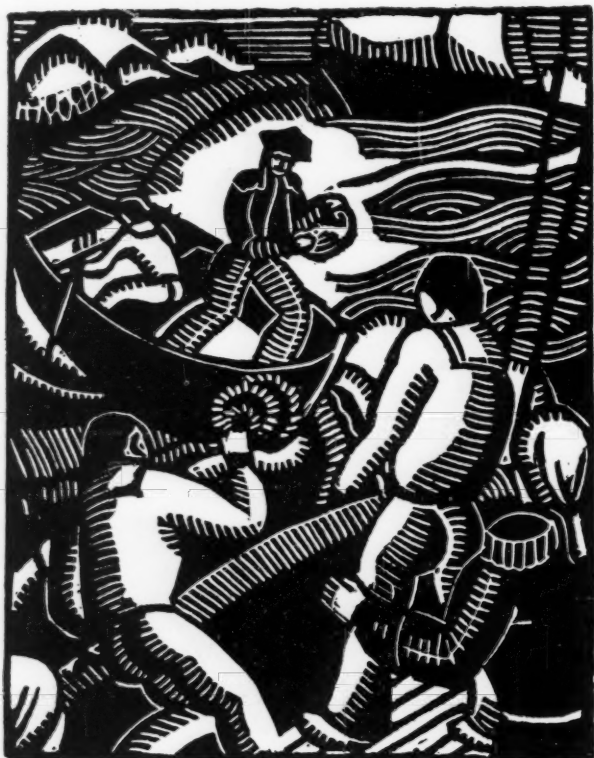
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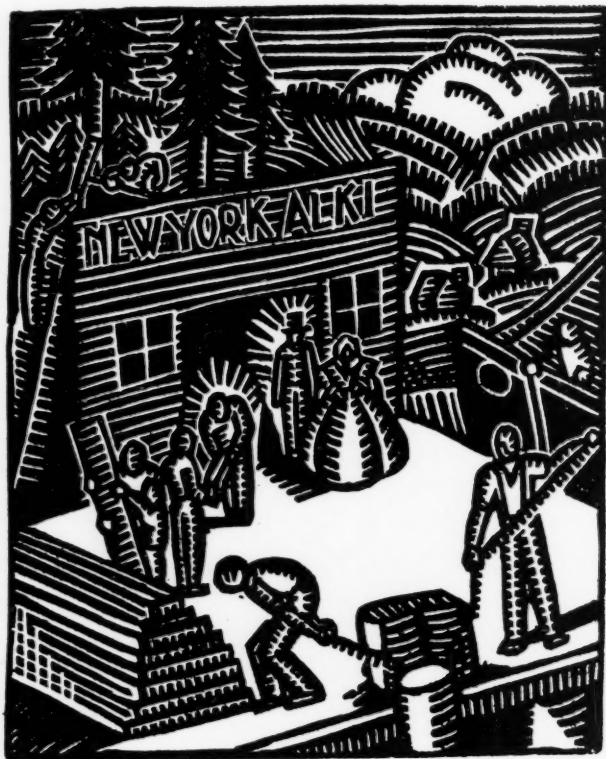
Headpiece



Portrait of the Author



The Meeting of Puget and Gray, 1792—Iras Howell



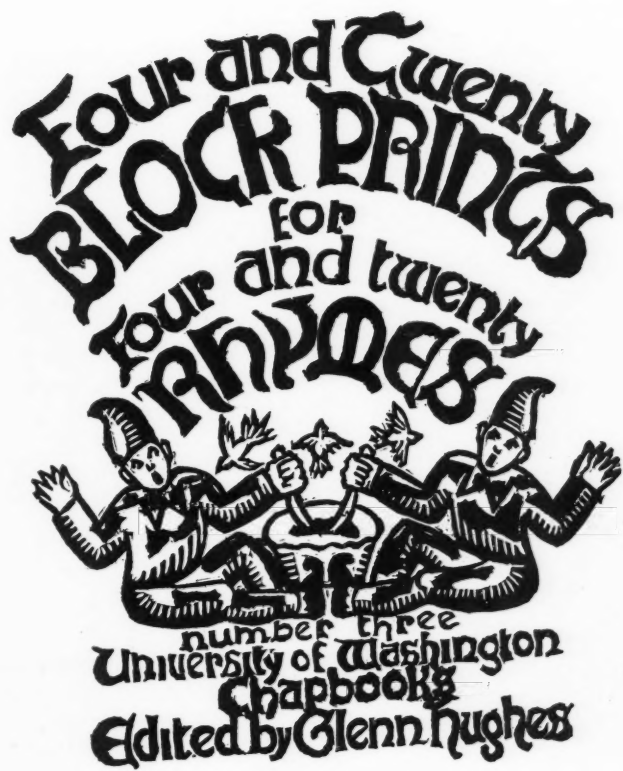
The New "New York"—Kathryn Hinckley



Vancouver's first meeting with the Indians, 1792
Molly Gunnell



The First Commercial Project at Alki, 1851
Frank Wood



The Cover Design



"Georgie Porgie pudding and pie"



"Hark! Hark! The dogs do bark"



"There was an old woman of Harrow"



Scarf Design

BATIK SIMPLIFIED

Hilda Pucher

Sturges Junior High School, San Bernardino, Calif.

BEAUTIFUL batiks may be produced by simple means if a few fundamental principles are understood and observed. Amateurs should not attempt to produce batiks involving much intricate detail, requiring a wide range of colors and values. Let simplicity be the keynote for the beginner. Handkerchiefs, scarfs, pillow-tops, dresses, negligees, bags, curtains and wall-hangings are suitable for batik treatment.

Batik designs should be based on a simple, definite line structure, with masses of dark and light well-defined and in pleasing proportions. (Note Illus. 1, 2, 3, Page 10.) A mere drawing is not a design and is not applicable for batik. Avoid realistic delineations. Choose motives that are imaginative or conventional. The aim should be for something distinctive and original. Successful designs may be based upon motives of rhythmic growth, geometric flower

(Continued from Page 2)

some years now publishing a quite noteworthy University of Washington Chap-Book Series, that some of the nursery-rhyme linoleum prints, being made in one of our block-print classes, would make an interesting Chap-Book.

These prints had followed a study by the class of the early German and English wood cuts of the fifteenth and sixteenth centuries and this type of print, one with few solid dark masses, had been followed in the nursery-rhyme illustrations. The naive story-telling quality and the humor in the old prints were commended and the students had made an effort to approach the class subject in the same spirit. Professor Hughes' own interest in making something unique of this little brochure was a great stimulus. Through his suggestion the printer imported some old English type with the peculiar letter "s" that was formerly used and of a quality of line that would adapt itself to the ensemble of the whole page where print and verse must stand as a unit.

The title selected was "Four and Twenty Block Prints for Four and Twenty Rhymes" and the student who designed the cover cut two blocks, one for black, and one for red accents, this also being in imitation of the old books.

The stock finally decided upon was that called Engine or Feco paper, several different colors in bright and grayed tones being used for the various pages, one color dominating, giving the little book a multicolored appearance which is quite cheerful. The cover, with the old type of printing and design, and the naive character of the illustrations also give the production quite an old-world appearance. Two or three editions have been printed and the cuts still seem solid.

Examples of pages from both books appear in the accompanying illustrations.





DECORATIVE PANEL—EVA BROOK DONLY

MAY, 1929
SUPPLEMENT TO
DESIGN
KERAMIC STUDIO

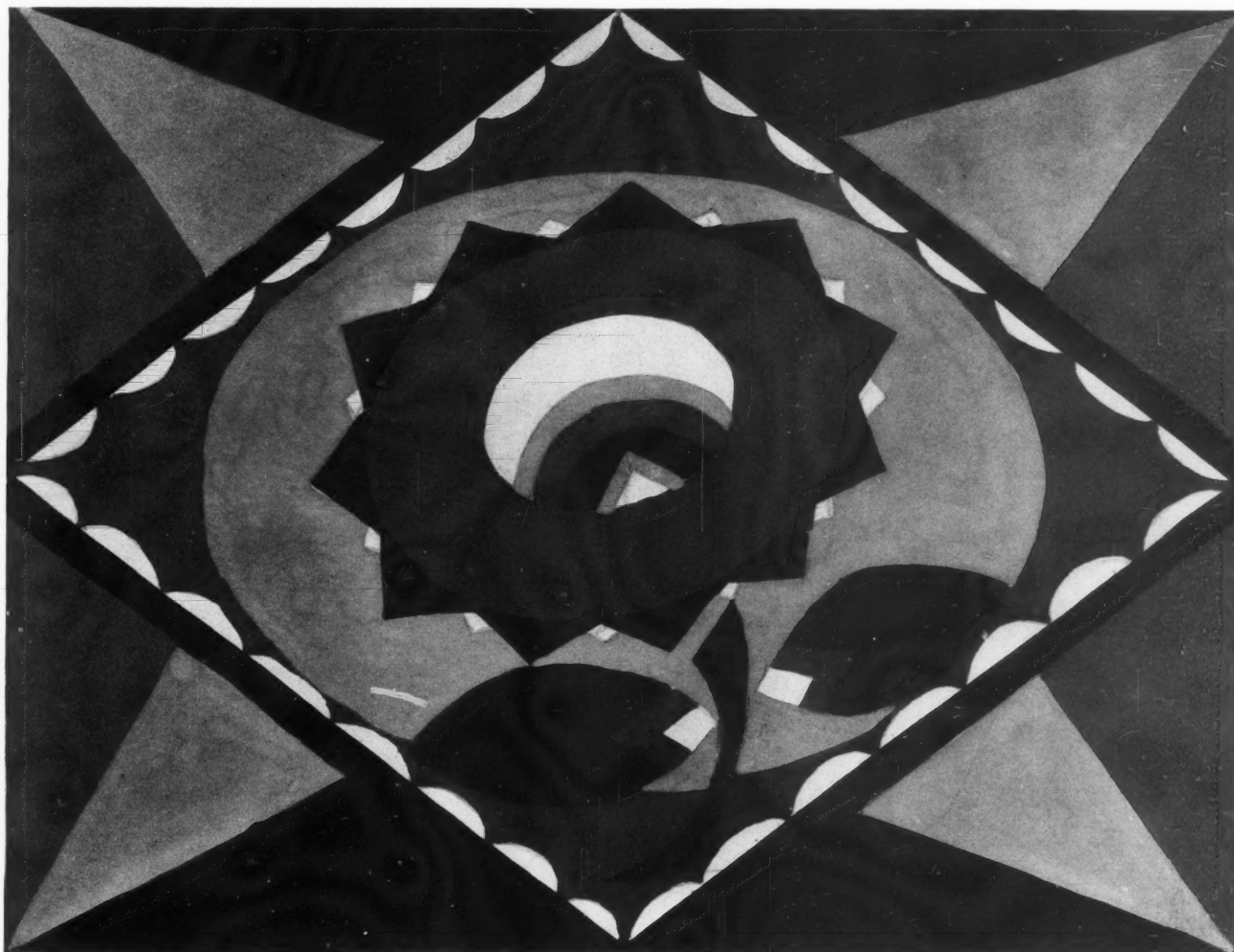
COPYRIGHT 1929
KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.



forms, decorative animals, abstract forms such as circles and triangles, ships, and heads. Values, or shades of dark and light, must be carefully planned if a strong, unified result is desired (Note Illustration 4). Very delicate batiks may be kept in light values, and those with strength and power may range from very light to very dark.

No matter how fine a batik design may be, if the color

this, outline areas with fine wax lines to prevent dye from spreading. Paint in the dye. After dye has dried, cover these areas with wax and proceed with the blues and greens in the regular batik process. This preliminary process is necessary, because if the entire material were dyed orange, the later dyes of blue and green would be greyed. All sets of complementary colors grey each other.



Design for Pillow Top

scheme is inharmonious the result is a tragedy. Forget pet combinations of color unless they are consistent with color harmony as based upon one of three bases, namely: monochromatic, related, and complementary colors.

The monochromatic scheme uses several values of one color such as three shades of blue. Such a scheme is restrained and dignified and is often most appropriate for a particular purpose.

A related color scheme (using colors next to each other on the color wheel) may be very successful in three values. Choose two related colors such as magenta and violet. Use two values of the brighter color (magenta) and one value (quite dark) of the less intense color (violet).

A complementary color scheme is more difficult to use since it requires "faking" (painting in) the opposite color dye. Assuming the color scheme to be used is in values of blues and greens with small amounts of orange and yellow, the areas of orange and yellow should be "faked" in. To do

Suggested combinations of Related Color:

	Lightest Value	Middle Value	Darkest Value
A.	Light magenta	Dark magenta	Violet
B.	Light blue-green	Dark blue green	Dark blue
C.	Light yellow-green	Blue green	Blue
D.	Yellow	Yellow orange	Orange
E.	Yellow orange	Orange	Magenta

Use white or light colored pure silk, such as bat-crepe, pongee, etc., which has been freed from dressing and ironed flat. If no white is desired in design, dye material the lightest color before drawing on design.

The batik design on paper should be heavily outlined with India Ink. Place material over the design and the lines will show through. Trace over the lines with a lead pencil (not indelible).

The material may then be placed on a batik stretcher, but most "batikers" find the drawing board method quicker and easier for general work.

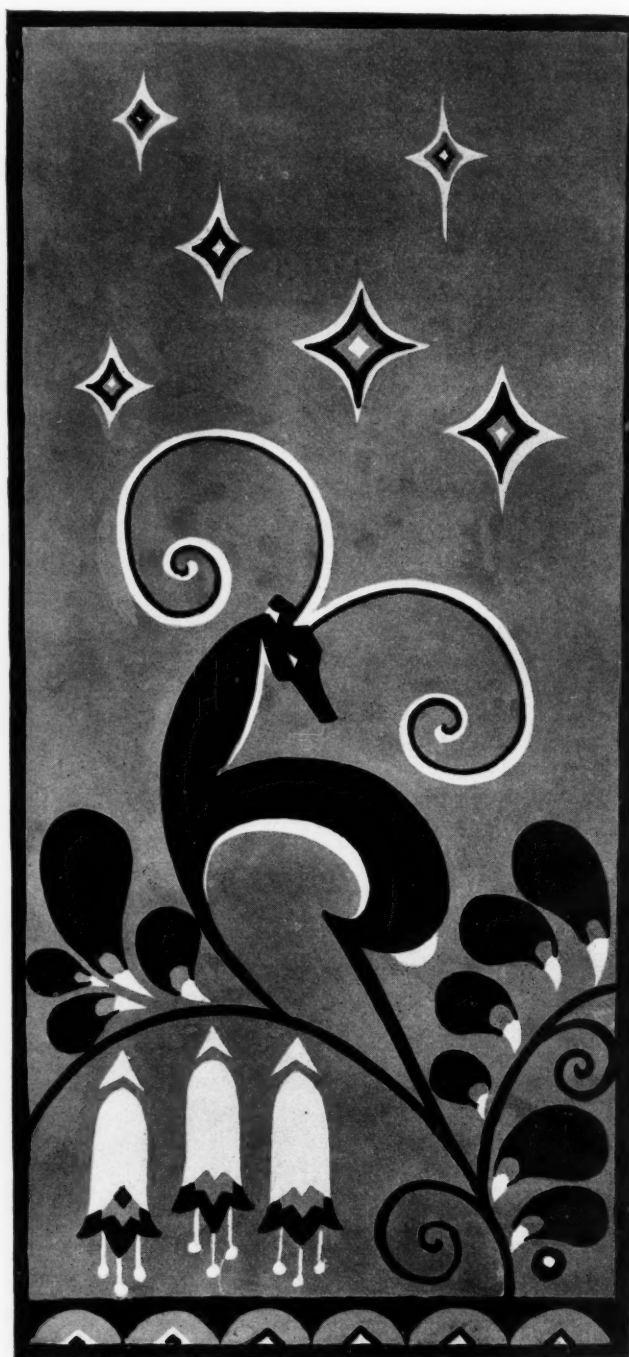


Design for Scarf

Cover a drawing board with a heavy waxed paper. Place the silk with design drawn on over this and fasten down flat with thumb tacks.

Melt equal amounts of beeswax and paraffin (more beeswax than paraffin if this is the first attempt) in iron pot or heavy pan. This may be melted over the gas and then placed on a flat electric toaster which allows easier regulation of heat. Wax is at correct temperature when it neither runs too freely nor hardens too quickly when being painted on material. One must turn off heat occasionally to prevent over-heating.

Camels' hair or Japanese water color brushes are satisfactory for waxing. A cheap varnish brush is good for large back ground areas. Using size of brush suited to the size of the area, paint in wax in all areas which are to be saved the original color of the material. A small amount of white is often desirable and should be waxed in before the first dipping in dye. If no white is desired, the mate-

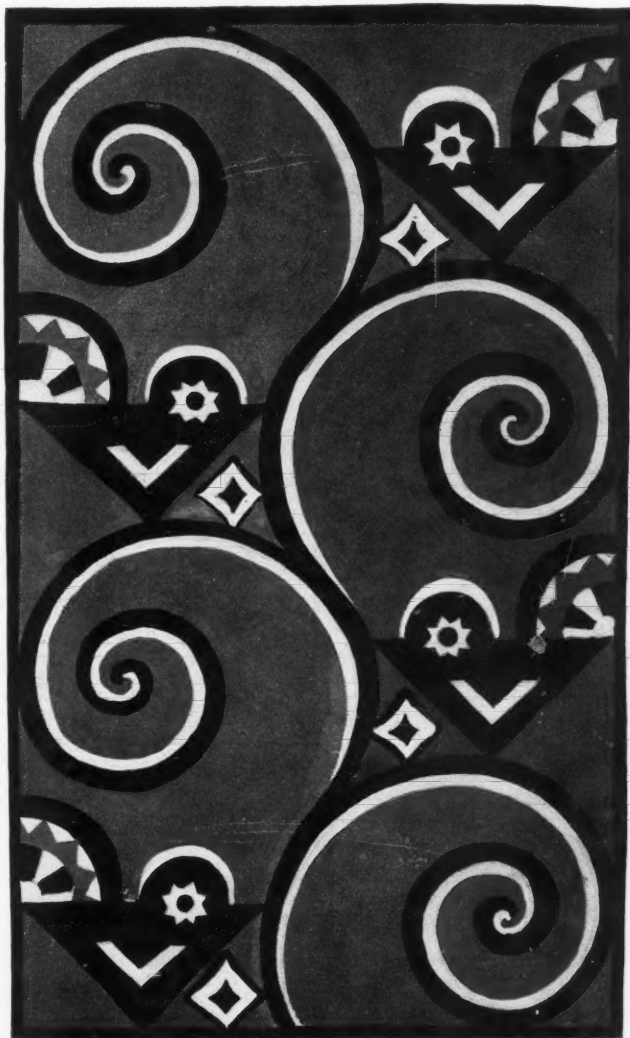


Wall Panel

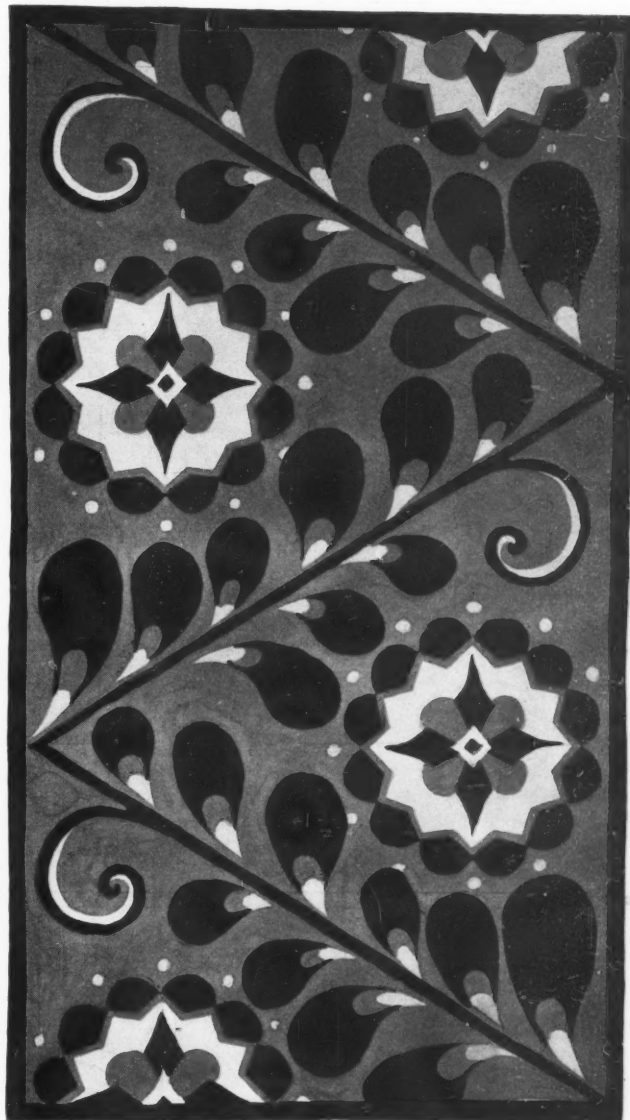
rial should be dyed the lightest shade of color scheme before waxing. In waxing, be very careful to cover evenly and keep edges clean-cut. Wax should go entirely through the material. If wax is not used hot enough, it will not penetrate, so material must be waxed on both sides. Now the material is ready to be dyed second color of color scheme.

German Metz dyes have been found most satisfactory for batik work. These are purchased in powder form, and may be made into concentrated solutions by adding a small amount of cold water, then hot water and a few drops of acetic acid. Strain dye through a cheese cloth.

Pour a small amount of liquid, concentrated dye in a



Scarf or Panel Design



Wall Panel or Scarf Design

vessel large enough to avoid crowding of material. Add warm water (not hot) and a few drops of acetic acid or a half cup of vinegar to set the dye. Be sure the dye is well mixed with the water and there are no undissolved granules. Test the strength and color of the dye with small samples of silk of same color as material to be used. These should be left in dye for a least five minutes. Hold the wet sample to the light to determine the color when dry, or dry sample over heat. Expert "batikers" leave material in dye for fifteen minutes. Best results are obtained when dye-bath is not too concentrated. Use cloth-lined rubber gloves when working with dye. The dye goes into the material best when it is warm, but should not be hot enough to melt the wax. A large percentage of beeswax in waxing will stand a warmer dye and will not have a tendency to crack and allow dye to run into parts which have been waxed. If a large amount of crackle is desired, use a large percentage of paraffin, a cold dye bath, and crinkle the material while it is in the dye. Various crackle effects may be obtained by different ways of cracking the wax, as by rolling the material, twisting it, etc.

Always wet material in cold water before putting it into the dye. Put material in dye-bath very gradually to pre-

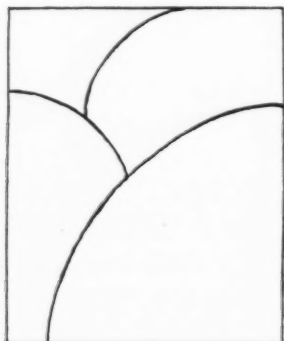
vent streaking. Leave in dye for ten or fifteen minutes or until desired color is obtained. After taking material from dye, rinse in cold water until the water runs clear. When the material is completely dry, pin on the drawing board and wax in the areas desired the second color (the color just dyed). Repeat the processes of dyeing and waxing until all areas are dyed.

When material is dry after last dyeing, the wax may be partially ironed out by placing material between several thicknesses of wrapping or newspaper and ironing wax into the paper. By dipping material in two baths of gasoline, all wax may be removed.

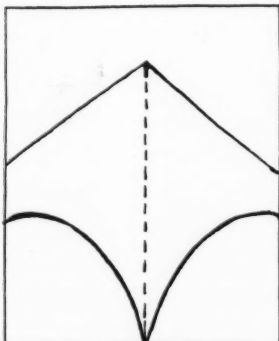
Batiked articles should be dry-cleaned as washing in water may cause colors to fade.

Expertness in batik is developed from intelligent planning and experience. Before beginning any piece of batik, be assured that the design is based on a simple, definite line-structure, is pleasing in dark and light and the color scheme is based on the laws of harmony.

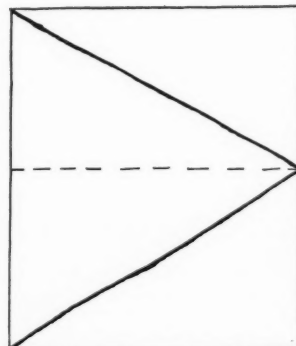
DESIGN



DOMINANT... CURVE



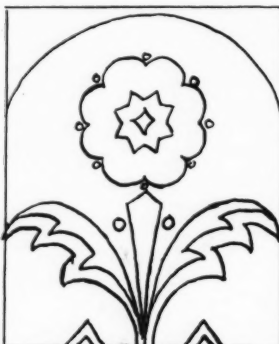
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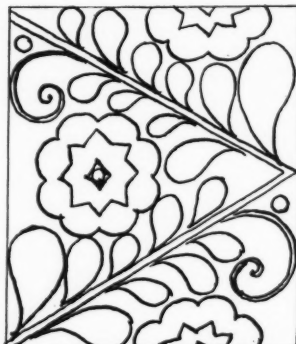
REPEATED... UNIT...



1



2



3



4

Organization of dark
and light in Batik
... .. Design

Decide upon number of values to be used. Three values are sufficient for general craft work. Let "1" stand for lightest value, "2" for middle value and "3" for darkest value. Leaves may be broken up with design at base in order to bring in other values. If leaves and flowers are used, let leaves dominate "dark" and flowers dominate "light." Always work for a pleasing balance of dark and light.

A design with values well planned and marked will aid craftsman in securing results more quickly and with more probable success.



Plate 4

PAINTINGS IN STONE

Katherine M. Gillespie

WITHIN the last few years the standards of beauty have so greatly changed, it is sometimes hard to decide upon just what to do in the way of decoration. Since time immemorial man has striven to express himself in an artistic way and will continue to do so. It is not the desire for mere display, but a yearning sense of the harmonious, reaching out for satisfaction; and nowhere is the unceasing endeavor to attain artistic appeal so evident as in the beautifying of the home. In their endeavor to eliminate the static element in the home, the present day architects are excluding more and more the need of the easel picture, preferring to break up the walls with a pleasing arrangement of windows which open on to a vista. That in time will become reactionary and one will then find oneself longing for the little static elements which shocked one into at least a different frame of mind. Too much relaxation is no better than too little.

The present urge in the art of painting seems to be a

sense of naiveté, or getting back to visioning things and depicting them as a precocious child might do; for that reason I am presenting a method of decoration which has grown out of years of experiments. In 1914 while teaching at the San Francisco Institute of Art, I was requested by the director to develop a pottery from concrete; something simple enough to be understood by the primary grades as well as in the high school. After several months of experiment a very creditable type of pottery was produced and taught with quite a success, both in the regular session and the summer school. During the Panama-Pacific International Exposition at San Francisco, the pottery was exhibited in the Educational Building and was awarded the gold medal. The method is now known the world over, having become popular because of the fact that very creditable pottery could be produced without firing. However my experimenting with concrete did not cease with the development of the school work but with an unceasing urge I have produced something from this homely material which has lifted it out of the commonplace and given it a permanent niche in the world of art.

If one can visualize an oil painting made out of stone, with all the attributes of stone, being impervious to all weather conditions, then one can visualize a stone painting, for there is no better name which could be applied to this type of decoration. To the artist, as well as the layman, this type of work should have a special appeal. The modern artist who applies his color in a big, broad way will find that less detail will be required because of the technique which is necessary in the production of the stone painting. To the layman it will prove a revelation because, as a rule, the work of an amateur is lacking in fine details and in this case they will be automatically supplied. Several of the finest buildings in and around San Francisco contain as decorations many of my stone paintings, among which is numbered the Western Women's Club, which was constructed at the cost of more than a million and a half dollars. There are twenty-two panels portraying the evolution of women in California. There's the Lillian K. Simpson Memorial, which was done for the Berkeley Day Nursery, and decorations for other buildings, gardens, churches and patios too numerous to mention. The Spanish bungalow offers wonderful possibilities to one who is a lover of color harmony. The stone painting seems to become part and parcel of its walls. What could be more charming than a scene typical of old Spain, done in rich



Plate 1



Plate 2



Plate 3

primitive colors, introduced into a shallow recess in the wall of the patio, which could be provided during the course of construction.

Both the Italian and English houses will prove a perfect nucleus for the stone painting. In the Italian house which suggests quiet fountains and shaded seats, what possibilities one can visualize! A perfect riot of color could be introduced lunette-shaped in the back of a wall fountain and possibly, not too far away, could be suggested a wayside shrine, such as one sees throughout Italy. To come upon a rich bit of color unexpectedly while strolling in the garden, is indeed a very pleasant surprise. There is a charming English house in San Francisco's most beautiful sub-division, St. Francis Wood, which has a stone painting set in the wall directly over a very beautiful old ship's lantern. The tablet is of Coptic design in a low color note; bearing the Latin inscription, "Lux Benigna", modelled in old English letters. Several other harmonious tablets occur at random in most unexpected places, which gives the place an atmosphere all its own. I could go on indefinitely suggesting ways and places for the stone painting but once the worker becomes initiated there will be no end to the flood of ideas which will present themselves.

There are many who have asked why I am publishing something which has been of such commercial value to me. My answer is this:

The materials for the stone painting are within the reach of everyone and I know of no more satisfactory way for one artistically inclined to spend a few hours in delightful work, than in the production of a stone painting. That is why I am publishing, for the first time, my methods and formula.

There are some pigments which are impervious to the action of cement, and others which must be mordanted. Following is a list of colors which can safely be used without the use of a fixative: Lamp Black, French Ochre, Burnt Sienna, Venetian Red, Prince's Mineral, Burnt Umber.

Those which must be mordanted are the following: English Vermillion, Orange Mineral, Limeproof Green, Ultramarine Blue. These dry colors can be secured at any good paint house. The mordant is composed of a one-half pint of 30% Acetic Acid and three ounces of copper sulphate.

Place copper sulphate in a graniteware vessel; add one pint of hot water, set over a slow fire and allow it to simmer until the bluestone is all melted. This should cool. Then add six pints of cold water and pour in the Acetic Acid. This should be bottled, tightly corked, and put in a safe place where it cannot be reached by children. It should also be labelled "*Poison*". The tools necessary to make a stone painting are a palette knife, a spatula such as they use for spreading plaster. A good size is about twelve inches long, including the handle, with a blade an inch and a half wide. Also a painter's scraper, three inches wide, a No. 1, long-handled sable brush, a small pair of pliers and a pair of tinner's snips. About ten pounds of modeling clay, a sack of gray cement, a sack of white cement, a sack of sand, a sack of white marble dust, a few yards of No. 12 gauge galvanized, annealed wire, two yards of half-inch wire mesh, thirty inches wide, a pint of white shellac, a half-pound of paraffin, a pint of gasoline and about two yards of No. 26 galvanized iron, twenty-six inches wide. This completes the materials.

To avoid confusion, it is better for the beginner to make

a sketch before starting a stone painting, and then follow it religiously the first two or three times. Then in a very short time one will not find a sketch necessary, but will be able to work directly on the tablet from memory. The first step in making a stone painting is to cut a piece of galvanized iron the shape and size the picture is desired to be. Lay the iron flat on one end of the work table, then apply modeling clay evenly to the surface of the iron, about three-fourths of an inch thick. The surface must then be scraped smooth with the painter's scraper and smoothed with the spatula. The edges are then trimmed and smoothed, leaving a clean, smooth tablet of clay. The stone painting cannot be made in an upright position but must be kept flat on the work table to prevent the wet ingredients from slipping. The signature is incised with a nail in the lefthand corner of the clay tablet, spelled backward, so that when the tablet is released from the clay it will read correctly and be in relief. The tablet is then surrounded with pieces of lath which have been sawed the desired length and held in place with pieces of wet clay pressed against the sides.

A mixture of two parts Portland Cement, one part marble dust and three parts of sand, is mixed with water to an easy flowing consistency and poured into the inclosure on to the clay tablet about three-fourths of an inch thick. The concrete is then spread evenly over the surface and a piece of wire mesh a trifle smaller than the tablet is cut and pressed into it. The worker must then decide where the hangers are to be placed if it is to hang up. If the stone painting is small, one hanger is sufficient and it can be placed directly in the center, about three inches from the top. This is done by cutting a piece of wire about five inches long. Then with the aid of the pliers, a loop is twisted in the center bringing the wire ends out straight so that when the loop is pressed through one of the openings of the wire mesh, the wire ends will be flush with the surface of the tablet, and will not stick up. The loop should be long enough to reach through the concrete and into the clay sufficiently to allow another wire to pass through it for hanging, when the tablet is released from the clay.

More concrete of the same proportion is mixed dry and carefully sifted in an even distribution over the surface of the tablet. The dry concrete will absorb the moisture from the under mixture and the whole tablet will become firm enough to remove the retaining walls. However, it should be tested, by first feeling with the fingers. One can easily decide if it will hold up. If the moisture in the first pour has required too much dry mixture to make it firm, rendering the tablet too thick, it can be scraped off with the scraper. The addition of marble dust to a concrete mixture prevents cracking. A 20 x 20 tablet should not be more than an inch thick when finished.

The surface mixture is composed of two-thirds of white cement and one-third of white marble dust. The surfacing mixture is mixed with water to a standing consistency. What is meant by standing consistency is when the mixture will hold its shape without running. The surface and all four sides of the tablet are then covered with the surfacing mixture and smoothed with the spatula. The tablet is then ready to receive the design. A piece of galvanized iron about thirty inches square can be used on which to mix colors. The dry colors are mixed with the white surfacing mixture, the same as a painter mixes his palette, only one must be careful to remember always that there must always be at least four times as much of the surfacing mixture as

there is color. If more color is added it will not harden. As has been stated before, it isn't necessary to mordant all colors but it does no harm to do so where colors are mixed; for instance, the addition of ochre to green to produce a variation, it is quite necessary to take care of the lack of one, to the completion of the other.

The color should be well mixed with the surfacing mixture, using the spatula until there are no longer any streaks discernable. Enough mordant should be added while mixing to reduce it to an easy working consistency. As these colors are to be applied with the palette knife, they should be a trifle thicker than for brush work. No stone painting should be so large that it requires more than four hours to execute, because the materials set and as the tablet hardens it absorbs the moisture from the applied colors, leaving them flat and dead-looking. If something very large is desired, it can be done in sections at different times and arranged together like a triptych. The sky and background are laid in with the palette knife before the trees and foreground are sketched on the surface. Colors can be blended just the same as oil paints. By using the No. 1 Sable brush, dipped in a thin solution of colored concrete, the design can be drawn lightly on the surface as a guide. The shadows should be blocked in first, then the half tones and last the chroma.

It is well when applying the chroma to follow as nearly as possible the line of growth. For instance, in painting a tree trunk, if the bark of the tree trunk runs in a vertical line, then apply the color that way. If the foliage of a tree seems to be windblown, swing the color in that direction. Shadows should be without detail, and laid on boldly. Also small conflicting lights and tiny darks should be avoided as they mean nothing. A great deal of lamp black can be used with the red and blue where a deep purple is desired. In fact, it will be found quite necessary where the aim is a sparkling effect of deep contrasts. If some of the rich color notes, which have been used in the picture, are brought over the edge of the stone painting with the palette knife, it will give a most pleasing effect. The stone painting must be completed in one operation. If the colors were applied to a tablet which had been made the day before, they would not adhere. The stone painting must be allowed to dry at least three days before it is disturbed. First remove the tin and stand the tablet against the wall with the clay still adhering to the back. The next day the clay will check off of its own volition, leaving the signature in relief and the wire hangers exposed to view. The stone painting is then placed in water to harden. There will be sufficient galvanized iron to make a large pan. This is done by placing the iron over a box or table and with the aid of a hammer, bending about two and a half inches over the edge. Then by creasing the corners to conform to the corner of the box, a water-tight container is produced at very little cost, large enough to accommodate any reasonable sized stone painting.

The stone painting is allowed to remain in the water twelve hours. It is then taken out and allowed to dry for twelve hours. This should be done several times and the tablet will become hard as stone. When the stone has become sufficiently hard, it should be well scrubbed with a stiff brush and set aside to dry. It takes about one week for a stone painting to dry out thoroughly. It should then be brushed over with white shellac. When the shellac is dry, the stone painting is given a brushing of wax, which completes it. The wax for the stone painting is made by

melting a half pound of paraffin and while still hot, pouring into it, a pint of gasoline. This should be put into a Mason jar and kept tightly covered when not in use. The shellac and wax fills the pores of the concrete and prevents discoloration. In painting directly on the wall, the rule is the same.

Where the wire mesh is exposed a coating of stiff concrete is pressed into the openings; it is then smoothed and coated the same as the stone painting. However, to prevent it from drying too quickly, a heavy blanket should be hung over it, being careful not to disturb the surface. Beginning on the third day and for several days in succession a wall piece should be sprayed with water to harden it. An unusual way to work out the problem of the stone painting is to use variations of black and white, in four values, white, light gray, dark gray and black. Any subject will be suitable. And it is surprising what smart effects can be obtained. This is a fine cure for color fog. Just a few words apropos to illustrations:

Plate 1—Illustrates a flower piece called "Zinnias" and is one of several which were used in the decoration of a tea room. The petals were laid on quite heavy, beginning at the outer edge and working toward the center. This prevents any disturbance to previous row of petals, leaving each one in perfect relief.

Plate 2—"The Peasant Mother", shows a simplicity of composition which is very desirable in all stone paintings, where the figure is used. Primitive figures call for primitive colors. This picture was done in rich reds, green and white, on a deep blue background.

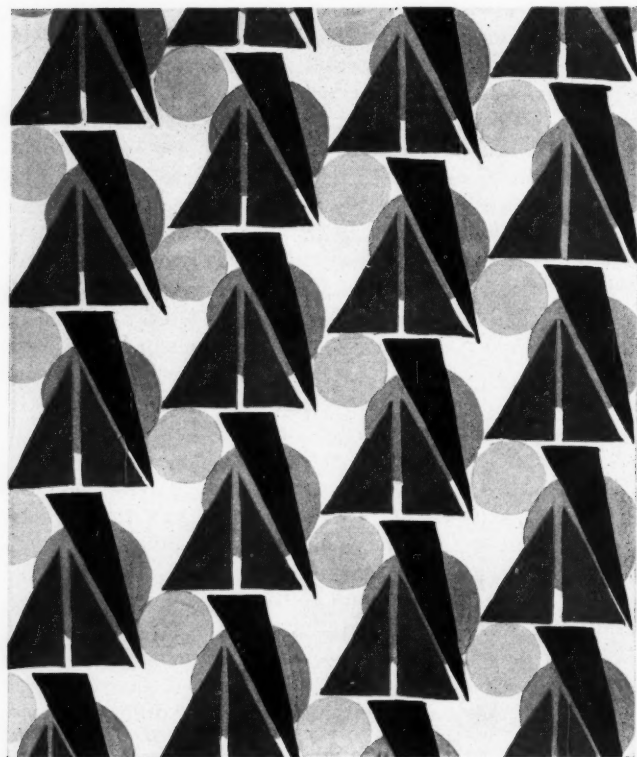
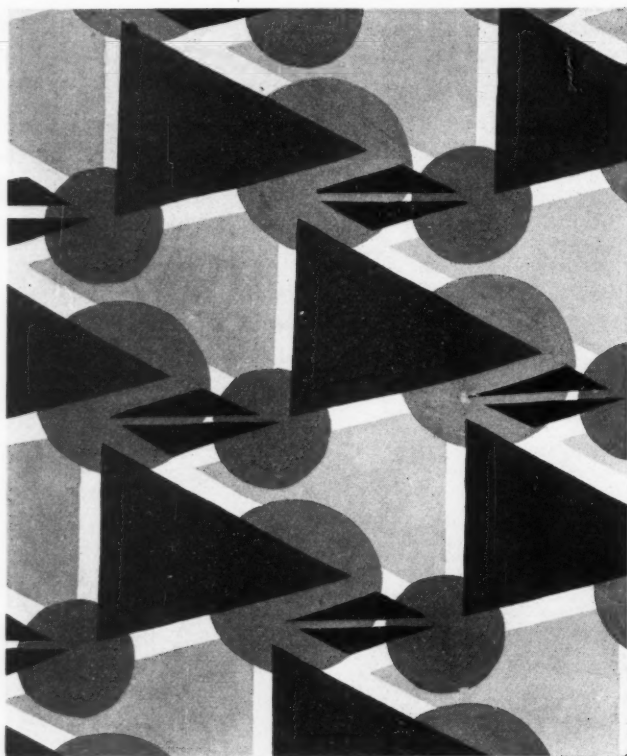
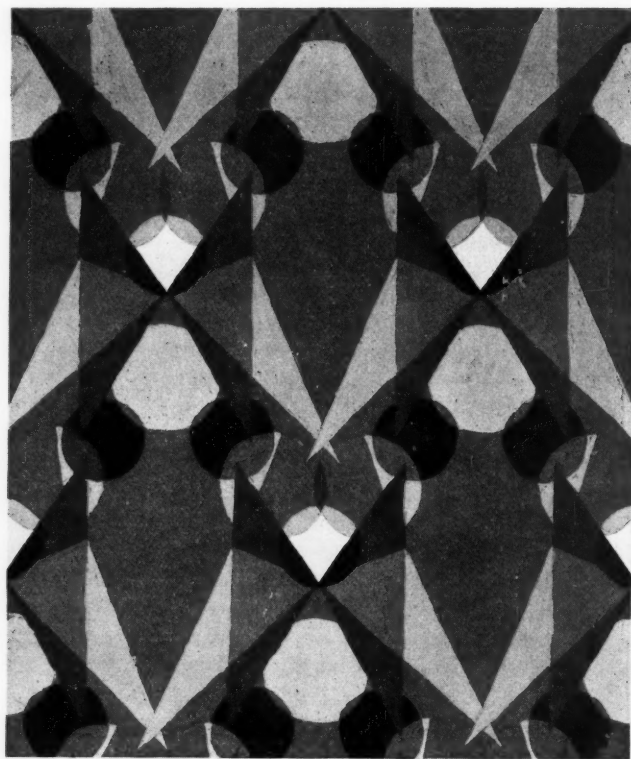
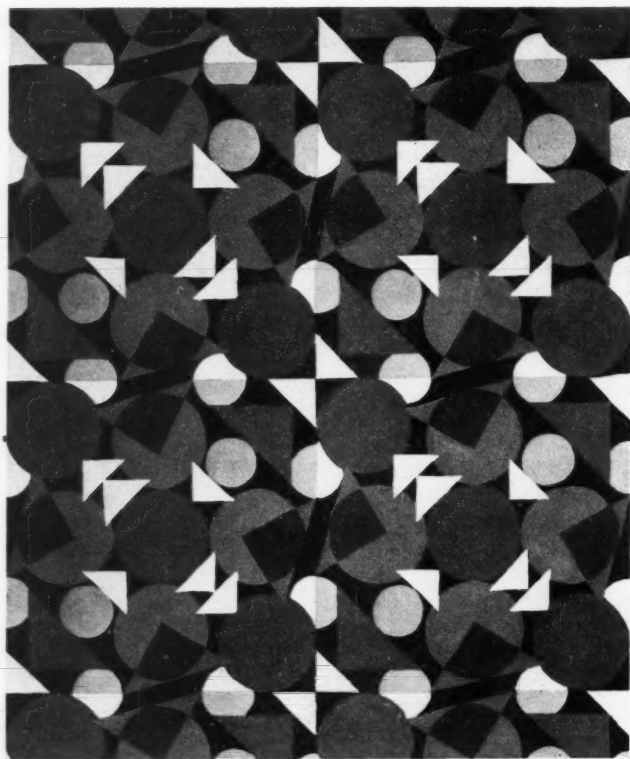
Plate 3—Called "Trees". Shows the technique of following the line of growth, which is necessary when painting with the palette knife to make the work convincing.

Plate 4—Shows the Lillian K. Simpson Memorial, which was first modelled in clay and then produced in colored concrete.

Plate 5 is shown to demonstrate the fact that even delicacy of line can be portrayed in a large way with the palette knife.



Plate 5



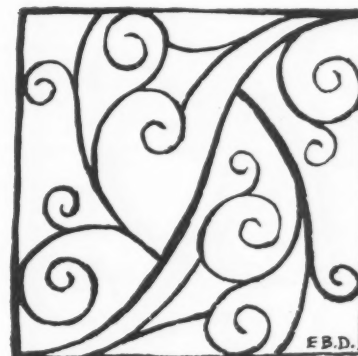
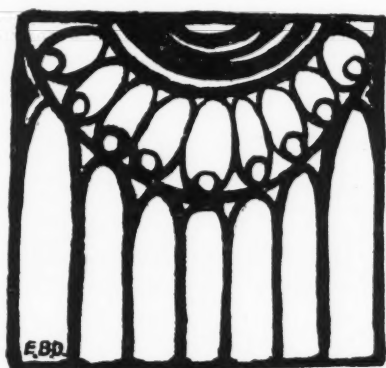
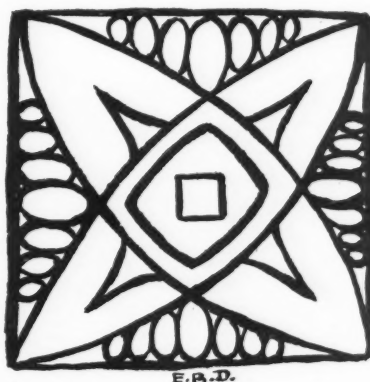
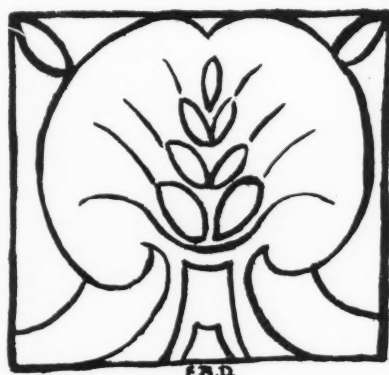
GEOMETRIC SYMBOLS IN AN ALL-OVER PATTERN

Frances S. Rager

EVERYONE in the field of design knows that the three fundamental shapes are the (1) \square , (2) \triangle , and (3) the \circ . Modern designers are concentrating their efforts on creating pleasing patterns which grow out of a combination of them and which embody the principles of good design.

This problem was briefly stated in this manner: Create an original all-over pattern using *two* sizes of circles and *two* sizes of triangles, either parts of them or wholes. Bring out balance, rhythm and subordination.

These are some of the decorative results of this study in abstract design. They have vitality, freshness, and pleasing decorative quality. Some of them could be used for textiles, others for brilliantly hued modern papers.



COLLECTION OF MOTIFS

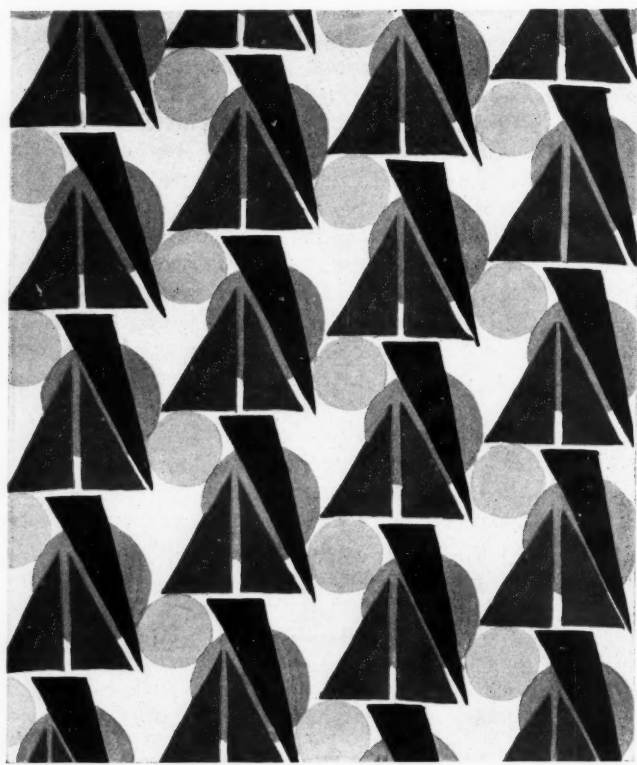
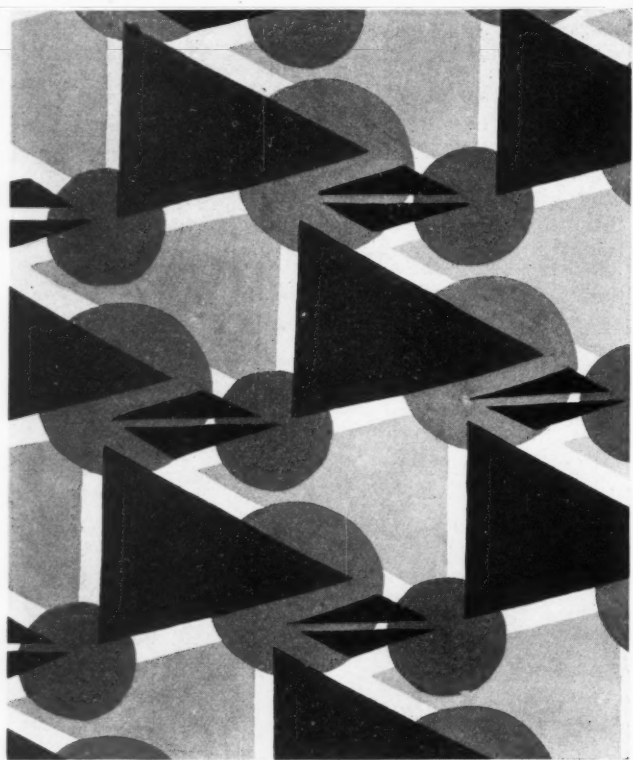
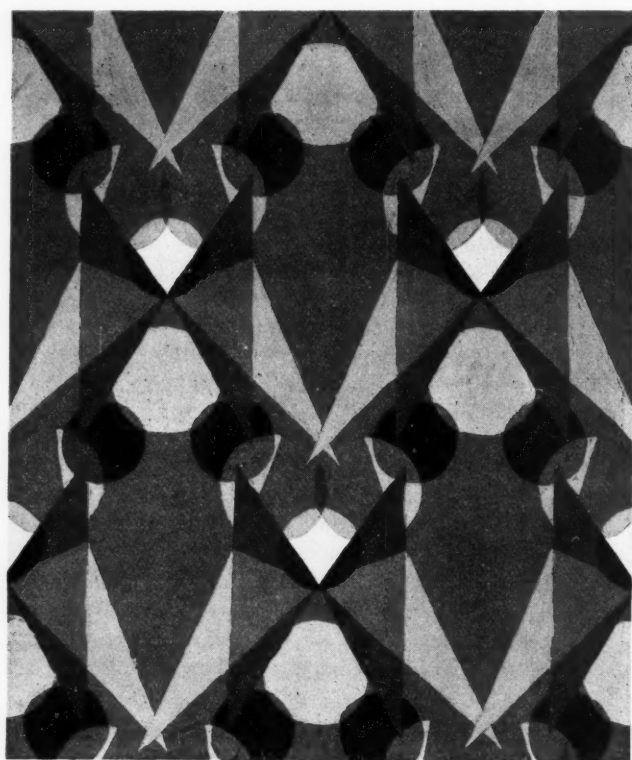
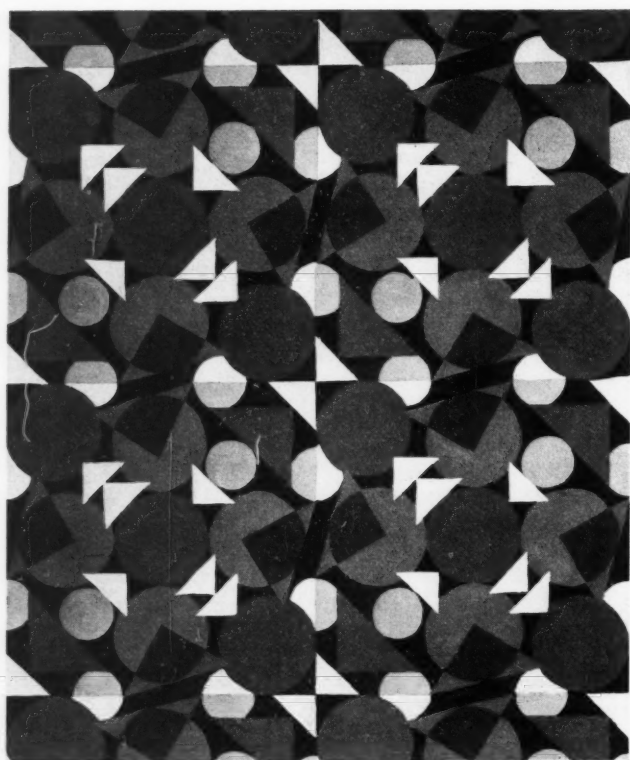
Eva Brook Donly

WHAT to do with the heterogeneous collection of motifs, notes and drawings that one accumulates during the summer months is always a problem. It is an excellent idea to have a house-cleaning, discarding the useless junk and sorting the rest under various headings, such as: landscape, water, figure, portraiture, posters, abstract design, crafts of various kinds, murals, lettering, colour studies, etc., etc. Once they are labelled it is an easy thing to decide how best to utilize the wealth of material at hand. Always choose the

most fascinating problem first. In this way you will always be working at the most interesting thing,—the simplest one for you to tackle at the moment, and consequently doing your best work.

Ingenuity and vision are great assets. Let your imagination lead you on; forget the banal and the commonplace. Limiting one's self to special shapes is frequently a great help. It keeps one from wandering all over the place. The present vogue for dynamic, simple lines is a most healthy trend and should prove a great stimulus to jaded ideas. Something a little "different" is always acceptable and intriguing.





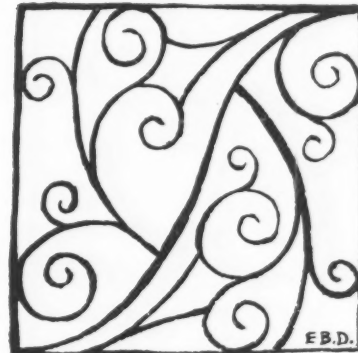
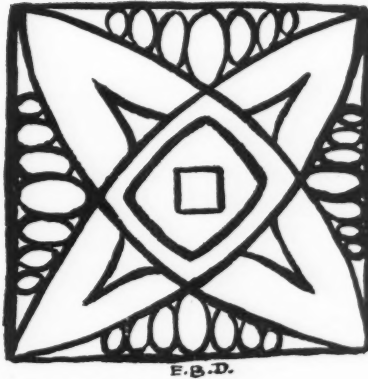
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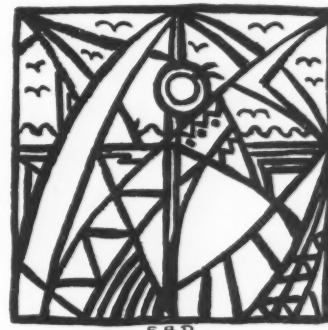
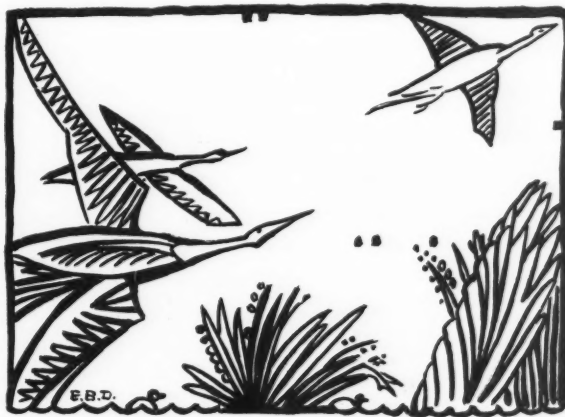
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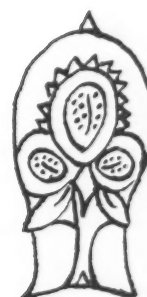
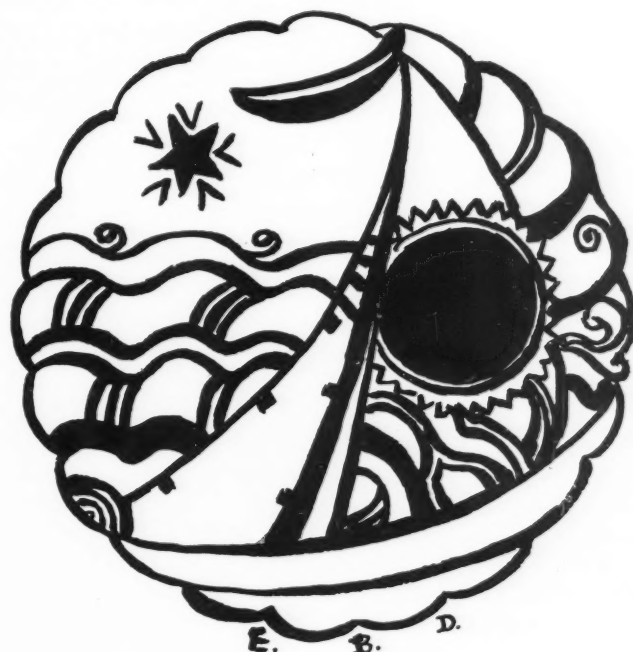
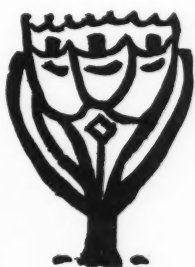
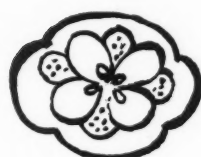
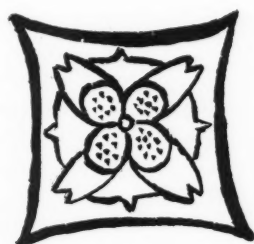
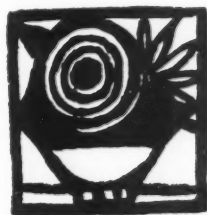
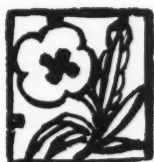
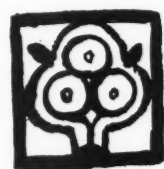
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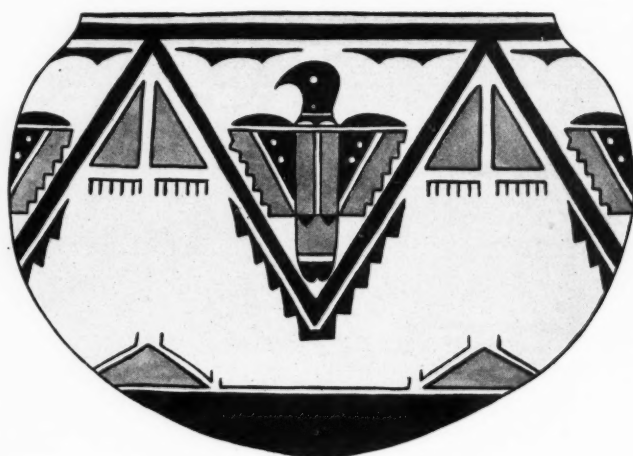
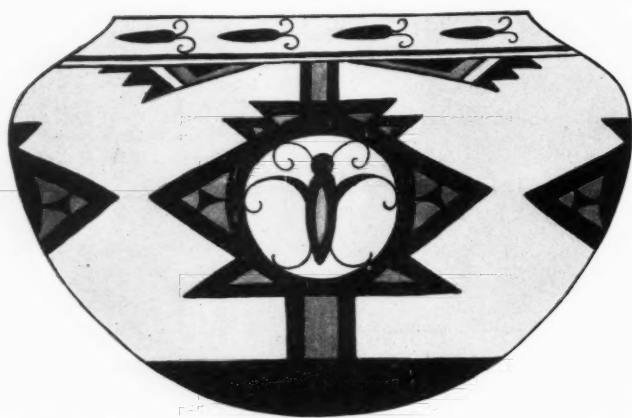
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Designs in Circles, Ovals and Squares



ART WORK IN THE INDIAN SCHOOLS

Nellie Hagan

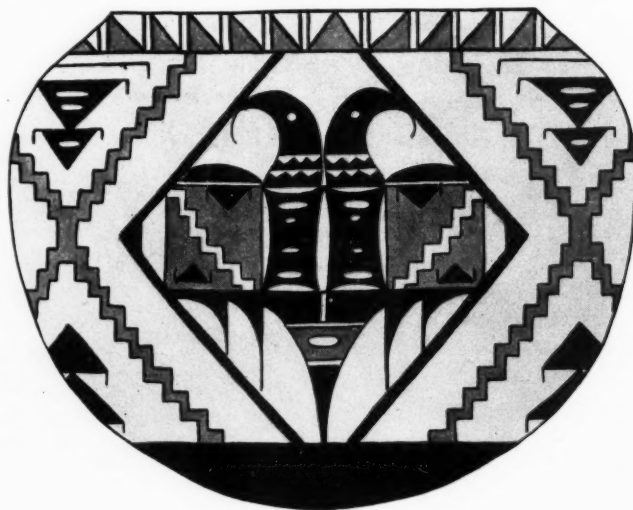
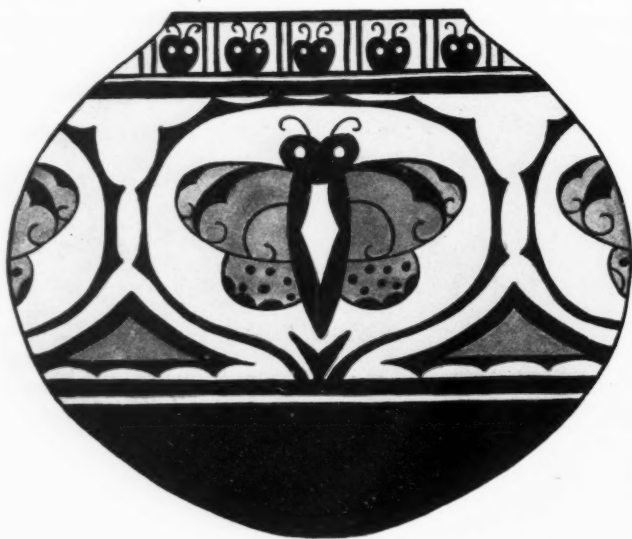
NOTHING is so distinctively American as the art of the American Indian, nothing so closely related to the art of the present-day potter and designer as Indian pottery, basketry, weaving and other art works. Like all primitive people the early American Indian possessed an instinctive capacity for symmetry, rhythm, consistence and color value that was truly marvelous. This is shown in the remains of their handicrafts which are cherished and preserved today along with the world's finest specimens in museums, as well as choice collections which are being assembled in the hidden valleys and canyons of the great South West.

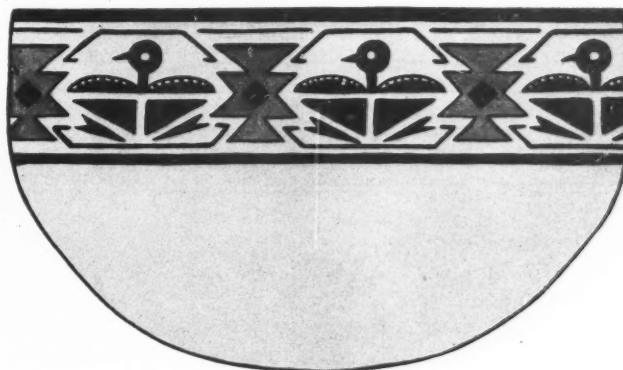
An inherent artistic instinct is strikingly shown in work of young children of certain tribes of these early Americans. In the government's Indian schools on the reservations pupils of high school age produce fine specimens of art work of excellent design and color which are most attractive for their freshness, consistence and rugged characteristics. The pupils in these schools work under the guidance of competent teachers in much the same manner as the art classes proceed in our schools at home. They sit at long tables instead of individual desks and work with pencils, crayons, water color and charcoal on manila prac-

tice paper. In some instances skilled potters are employed to teach the young people of the tribe the rudiments of their craft. Native teachers are also hired for blanket weaving and other crafts with very satisfactory results.

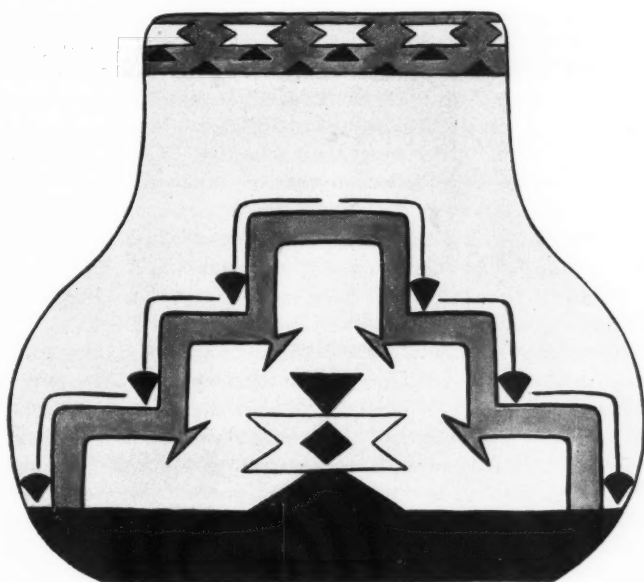
These Indian boys and girls turn instinctively to the arts of their forefathers for inspiration, and the racial quality of the work is usually charming and natural, of pleasing form and delightful design. Also, having been surrounded by the art works of their parents they come to school prepared to recreate these motifs and originate similar new ones, if opportunity is given. Much of the beginning work consists of picture writing which is arranging symbols to tell a complete story. Many symbols were brought from home, others were original in the class room. The most common ones were familiar to all and were used over and over again. These comprised flying geese, arrow heads, ears of corn, rain clouds, mountains and valleys, butterflies, birds, grass and trees. All of these symbols with their interpretations were copied into notebooks kept by the pupils, and new ones added as they were learned.

Also a tabulation was recorded of colors and their significance. Colors used in these lessons were few and simple but of great meaning. Red represents blood or war; yellow, the sun; green, water, grass or trees; brown, the





earth or desert; white represents life or light, while black means death or sorrow. Always the importance of their precious heritage of art was impressed; thoughtful study of heirlooms was urged and museum prints were on display at



problem and experienced great joy from handling the plastic material. The clay used is a native one mixed with water and kneaded as bread dough is kneaded. Some crushed stone is added to this mixture and after more kneading it is ready for use. Each pupil is given a ball of clay which he works into a saucer shape and this serves as the base for all Indian pottery. Sides of bowl are made by adding coils of clay worked into place by the fingers and small pieces of broken pottery or smooth wood. These are the only implements used in making pottery of matchless symmetry and beauty. Care was taken throughout the procedure to keep the coils thick and even, and the shape of the paper pattern was closely followed. When the desired height had been reached and the coils had been thoroughly pressed together inside and out, the pottery was allowed to dry. The next step was to sandpaper the bowls to refine the shape and polish by rubbing with a smooth stone. The surface was then covered with a thin white clay mixture painted on with a brush, making the pottery ready for decoration which was taken up in another lesson.

DECORATION OF POTTERY JUGS

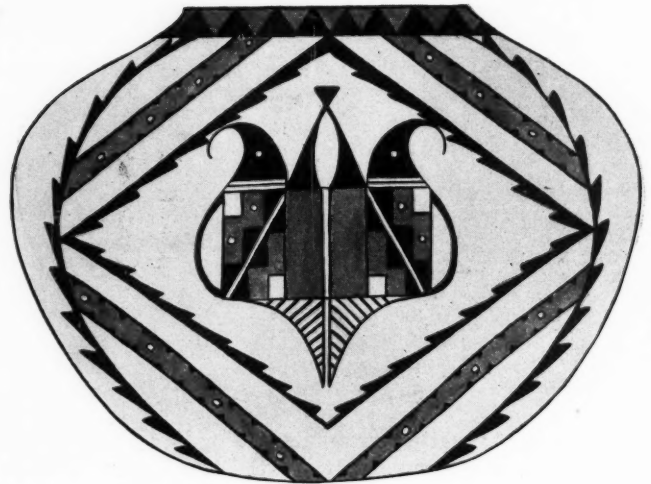
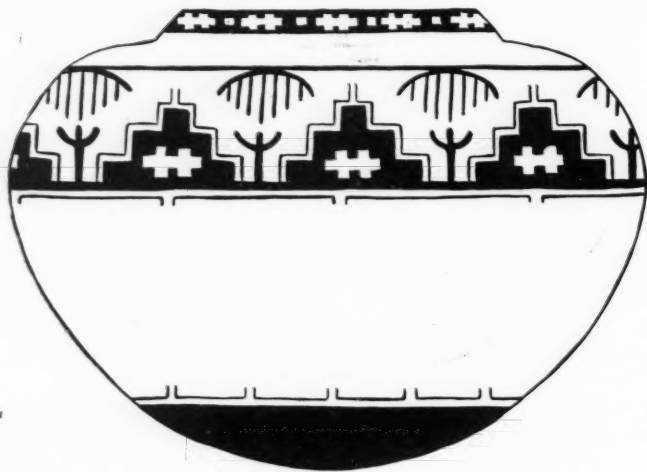
Now the work reverts to the planning of designs worthy of the pottery, and this was done on the heavy paper patterns of the early part of this lesson. Many of the Indian

all times. The lessons consisted of designing with colored papers, weaving baskets and trays, the making of leather moccasins that were later embroidered with beads, and simple pottery work.

The problem that seemed most interesting was that of designing, making and decorating a pottery bowl or jug. The teacher laid stress upon the fact that line and proportion are all important, and as a preface to the work a conscientious study was made of the shapes of different kinds of pottery to understand just what constitutes these factors. Profiles were analyzed, and it was observed that they must have a pleasing curve and that an interesting and satisfactory relation must exist between height and width. Many preliminary drawings were made with charcoal by each pupil and the best was chosen for a pattern. This shape was then cut, full size, from heavy paper giving a silhouette of the bowl that was later to be made of clay.

Pottery making as well as other arts and crafts varies much from pueblo to pueblo, and the potters of each village produce their own type of ware, distinct in form and decoration. The bowls described in this article were built free-hand in the primitive method of coiling, as these young artists and their teachers are not acquainted with the potter's wheel. The pupils showed deep interest in the clay





youths seem to understand instinctively the general rules of design: the importance of spacing, light and dark distribution, relation between detail and background and color arrangement. They are naturally resourceful and love to depict everyday happenings as well as bright spots in their lives, such as games, feasts and ceremonies. They early learn the significance of these events and put great earnestness into their art work.

The figures employed in the jug design by the Indian pupils were abstract motifs, but they have abundant imagination which, with their feeling for spacing and rhythm enables them to create designs that are lively, fresh and vigorous. Most of the work turned out by these classes strikes one as being finer and more pleasing than the elaborate, ultra-modern decorations that are often seen. Many outlines were made of the contours of the bowls and numerous black and white patterns laid out upon these until all were satisfied that they had done their best. Then the designs were drawn on the bowls, some did this free-hand, others by means of transfer paper, depending upon the intricacy of the design and age and skill of the pupils. Colors were mixed and applied thinly with fibre brushes, in the same manner we employ for free brush work. The designs were painted in with two or three coats according

to the density, being sure that the body did not show through. This painting was done in an easy, dextrous way with no hint at tightness.

After the bowls are thoroughly dry they are grouped in a pile on a smooth rock surface, surrounded and covered with native tinder. This pile is then lighted in several places and as it burns more fuel is added. Thus the firing of Indian pottery is accomplished. To this primitive method is attributed the finely baked appearance of this beautiful ware which commands respect and admiration everywhere. The results of this problem which was spread over many class periods were gratifying indeed. To be sure some were very crude and childish in a single color on simple shapes. Others were really fine pieces showing real thought and effort in a spontaneous and natural way and an understanding of color and design well worth cultivating.

The more one studies this primitive work with its beautiful patterns and careful workmanship, the more fascinating it becomes and the more our admiration grows for these patient workers. The clay problem as described here furnishes an interesting and practical exercise for any art class. Its execution brings about a knowledge of one of the oldest crafts and furnishes an excellent opportunity for applying the principles of design to a definite project.

